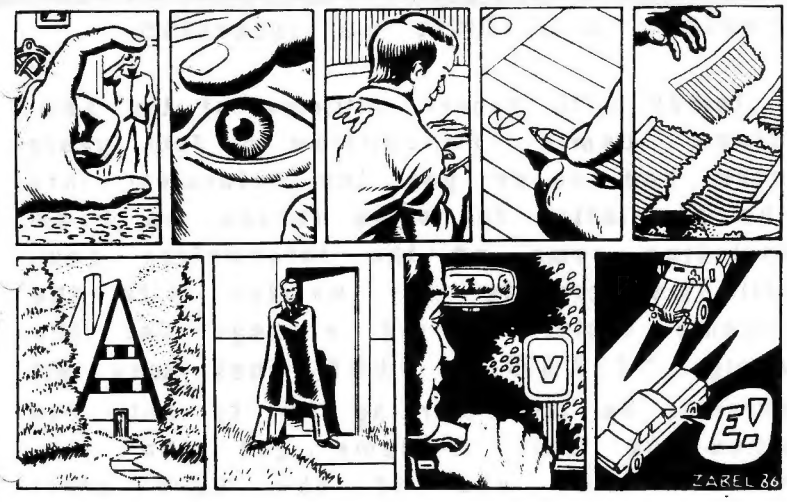

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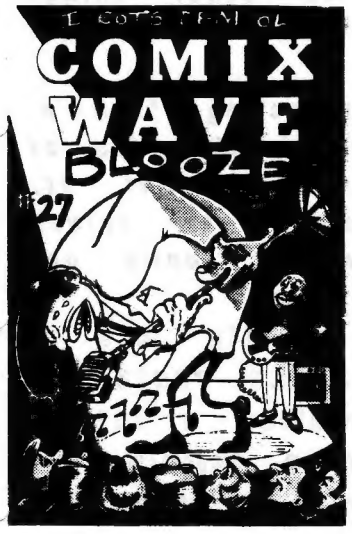
COMIX PLUGOLA

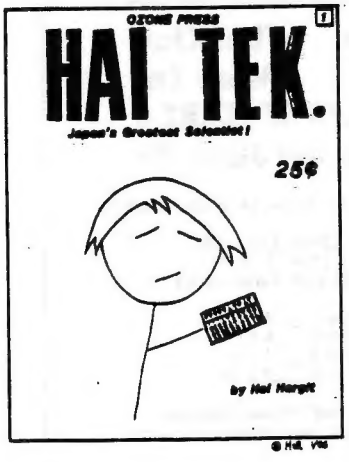
Only one issue of Jack Katz FIRST KINGDOM to go. #23, "The Choice" is out, and the 24th and final chapter will appear this Summer, probably in time for the San Diego Con.* Harvey Pekar's AMERICAN SPLENDOR is now a book. Crumb did a new cover for it. Doubleday published it at $6.95. AMERICAN SPLENDOR, the extended life and times of Harvey Pekar and all of the people who have ever come into contact with him in Cleveland, Ohio, is now up to issue #10.* RENEGADE: VICKI VALENTINE 3, MAX-WELL MOUSE FOLLIES 1, WORDSMITH 4, MS. TREE 26, and REVOLVER 4. COMICO: ROBOTECH MASTERS 6, MAGE 11, ELEMENTALS 6.* MIRAGE: TEENAGE MUTANT NINJA TURTLES 6. MICHAELANGELO one-shot. GIZMO 1, and the first NINJA TURTLE has been reprinted. THROUGH BLACK HOLES: CRAZY MEN ON VACATION, DZ, $2 from Michael Roden, 611 Garfield Avenue, Milford, OH 45150.* EVERY GALAXY HAS A MONSTER is 50¢/.22 stamp from James Gill, POB 325, Tooele, UT 84074-0325. M.* FLYING MAN COMICS 1 is 50¢/st from Hal Hargit, Box 313, Addison Station, Dallas, TX 75001. Hal also has AIRY NOTHINGS 1 (50¢/st), and HAI TEK (25¢/st). Hal is looking for contributions (writing, poetry, or art). Says Hal: "The kind of freedom of expression which small press publishing repre-sents is totally American to the core--Reminds me of the Com-mittees of Correspondence that were set up by the colonists to exchange ideas and influence people." ZOMOID ILLUSTORIES is still in the game. SASE to Ray Zone, 128 N New Hampshire, L. A., CA 90004, for his listing.* POOT 8 is 75¢/.39 stamp from Bob Sheridan, 10922 Fortune Avenue, Cleveland, OH 44111.* Most of the comix listed herein are ADULTS ONLY, so please include an age statement with your first order to avoid delays. 18 or over.* NATURAL FUNCTIONS is $2 from Steve Willis, 385½ Irving, Pullman, WA 99163. Willis' FACE-NO-FACE and THE DOG is $1 pp from Steve.* MONSTERS AND MUTANTS 5 and 6 are 50¢/st each from Jeff Gaither, 2808 Demel, #21, Lexington, KY 40214. The legen-dary Bill Shut appears in #5.* If you dig Joe Bob Briggs and his weird brand of drive-in movie humor, you can see him in person at Wolfgang's in San Francisco, March 26, 1986, at 8 PM.* DR. XX's DADAZINE is 75¢ pp from Clifford Neal, 378Judson, Mystic, CT 06355* CEREBUS at 82.* THE RUMPDOMES, $1.39 pp from Laughing Lobes, 2032 Saltair Place, Victoria, BC, Canada V8N 4T2.* BAD BABY 1 is 25¢/st from Fan-Atic Press, 125 Laralan Avenue, Frankfort, KY 40601.* THE LOVE RANGERS 6 is $2.56 pp from Vernon Grant, 131 Putnam Avenue, Cambridge, MA 02139.* IMAGE MAGAZINE ran a puff piece on underground comix, Feb. 23, 1986. S. Clay Wilson was on the cover. The article was "Notes From the Underground" by Jeffrey S. Young.* Jeff Gaither sent me a cover for a mini: ALL IN YOUR MIND. If you'd like to contribute a panel on that theme, send it along to me in the next few weeks.* Arn Saba tells me NEIL THE HORSE will end with #14, but the character may continue on television. We're pulling for you, Arn.* DRIP TOAD-STARTER PRESENTS is $1.39 pp from Kurt Wilcken, 1010 School Street, Apt. 5, Des Moines, IA 50309. My plane stopped in Des Moines last week and all I saw out the window was a blizzard. You out there, Kurt? Bob Vojtko is out of the printing business. He sent his machine back when he found out how much the up-keep was. Just as well. Cartoonists as funny as Bob should be drawing, not printing. Draw! Draw! Draw! * Steve Willis reacts to Crumb's interview in the latest COMICS JOURNAL: "If Crumb is the 'Elvis' of the UG Comix, then he is now in his 'Las Vegas' Period. Disap-pointing to read that he sides with the fan-boys in saying a comic isn't a comic unless it has color covers! To me, xerox-zines have more grit, guts, balls, and power in voicing expression than slick commercial 'zines.'" Well, said, Steve. Expect we'll be seeing Crumb on DONAHUE any day now. Guess he got tired of interviewing himself. Maybe J. D. Salinger will join him. Be a great coming-out party.



COMIX WORLD MINI-SERIES

PUNKOUT has a cover by John Howard and interior art by Garry Hardman, Bob Vojtko, and Mike Morris. BABYFAT 56 has a cover by R. K. Sloane. Inside front is a drawing of Wonder Woman and Plastic Man done for my private collection by Roger Brand in 1973. David Miller, Garry Hardman, and Mike Morris are featured. Jim Waltman contributes GRIT: A MECHANIC'S NIGHTMARE. Rich Prosch is included with the third issue of his BROKE & HART series. CHRIS BORS' latest solo is CRAZY CRAP. FRIED BRAINS 20 has a cover by R. K. Sloane, back cover by Jeff Gaither, and interior art by Garry Hardman. These mini-comix are 50¢/.22 stamp each or all 6 for $3.39 pp.

CLAY GEERDES/3/86



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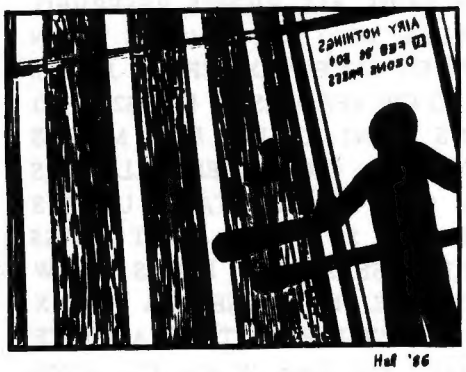

Hal '86

Hollywood talks about itself all the time. It pats itself on the back, hypes its product, and even makes megabucks out of award ceremonies which are nothing but lengthy commercials for the product. No other business could get away with this. Imagine watching the award ceremonies of another company.

"Good evening, Ladies and Gentlemen. We here at Utopian Steel and Wire blah blah blah. Now this year's award for the Best Buffer does to--May I have the envelope, please? Ah, yes. Jarislaw Kaminsky! Let's have a big hand for Jarislaw, folks! Now we come to Best Supporting Welder. and that award goes to Nanu Nishka. For her outstanding achievements in the field of envoice filing, we present a special award to Imogene Bailey!

It always suprises me that people fall for the awards con. They NEED them. And they don't care who is giving them out, they will take them anyway. The motive behind awards is greed on the part of the givers. They know if they can lock in on the insecurities of the workers, stroke their fragile egos with a piece of paper to frame and hang on the wall, the chumps will go on working for far less than they should be getting in good hard cash. The companies benefit from awards, and Hollywood is the best example of this. Build up a name, make it bankable, give it an award, then charge the public more to see or hear it perform.

I don't dislike all of the "Stars," but in the past few years I have enjoyed films with unknown actors more that the "Star vehicles." It's nice not to have to deal with a personality, to be able to focus on the story instead of waiting for a star to do his/her schtick. I think we tend to worship "stars" and lose our ability to look at what they do with any kind of objectivity. Hollywood assumes we will go to a star vehicle no matter what it is about. Hey, remember what a dog RHINESTONE was?

Today, we are being sold the kids of the rich actors. We're supposed to go to their movies because they are the son or daughter of. Even those who try to make it on their own, refusing to use their parents' screen names, don't get away with it because the tabloids get the real names from studio flacks and print stories about them. So everyone knows that Estevez is Martin Sheen's son.

Today, we see actors on talk shows all the time, and they are only there to promote the Hollywood product. I like actors and enjoy their work, but what they have to say about a lot of things is no more valid than what I might hear from my local butcher. A handful of actors are well-educated, but the majority are about as intelligent as Ronald Reagan.

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ROBERT WILLIAMS: an interview

I talked with Robert Williams at the *San Diego Comic Convention* a few years back and never got the interview into the newsletter for some reason, so I am including some of the information now. Williams credits Ed Newton with the chrome style. He did a page for the early YELLOW DOGS that was all chrome. He was working for Ed Roth and when he quit Williams got the job. Newton was one of the best shirt painters at the car shows.

I was always a hot rodder. I came to L. A. for an art education. I heard you could go to Junior College in California without a high school diploma. I went to the Chouinard School for about two years. I was art director for BLACK BELT MAGAZINE for about six months, then I went to unemployment and they had this one job that nobody would take, working for this beatnik artist down in Heywood named Big Daddy Roth. I rubbed elbows with a lot of the people who were working with Gilbert Shelton at the time. Rick Griffin did some artwork for the early Roth funnybooks. There were four Roth funnybooks, they were published by Pete Millar. I was doing oil paintings in my spare time. I had a number of them and I went up to San Francisco. I went by THE PRINT MINT and they had this comic called ZAP. I knew most of the guys in the poster movement, but I had missed that because I was working on my painting." Shelton wrote Williams later and said Griffin was getting into other things and there was room in ZAP for a slick artist and I became it.

We talked about collecting. "*When comics were first conceived, the idea of a collector wasn't even thought of. These collectors all want the splash panel and a story doesn't really get started until the sixth page.*

"Underground comix are a Bohemian syndrome. The roots go way back. In the sixties a lot of artists used them as a jumping off place. They're basically a form of lowbrow expression."